

THE MUSICAL EAR.

"I would give the world," said the Empress Catherine, "to be able to appreciate and love music, but I try in vain. For me it is noise, and nothing but noise."

To what must we attribute the absence of the ear for music in certain people? Does this gap belong to an intellectual order or to a purely physical order? And is there any way to make people who have not the natural instinct appreciate music?

The great Empress of Russia would find herself in very good company if around her august person assembled in the kingdom of the dead all the celebrities who, like herself, did not appreciate music. She might form a very respectable court, with all the warriors, poets, philosophers, historians and artists of all kinds, including even musicians, who understood nothing whatever of the beauties of that which exercised such a powerful influence upon the soul of Alfred de Musset, who wrote:

"The music that made me believe in God.

Among the literary celebrities whose "melophobia" was notorious we might cite Beaumarchais, who wrote the famous phrase, "The stuff that isn't worth writing is good enough to sing"; Theophile Gautier, who said that "of all noises, music was the dearest"; Fontenella, the author of "Sonate, que me veux-tu?" who used to say that there were three things in this world that he could never understand, namely, gambling, women and music; and finally the amiable poet, La Fontaine.

Napoleon I. hardly loved anything in harmony, except, perhaps, the roar of artillery. Music, he said, troubled his nerves. Nevertheless, like a practical man, he understood the advantages to be derived from it from a military point of view. Consequently he gave orders to the bands of different regiments to play every day in front of the hospitals to soothe and encourage the wounded.

Napoleon III. tolerated music with great difficulty, and Victor Hugo, in the pride of the poet, had to be coaxed by the composer who desired to put his lines in music. "Are not my verses," he used to say, "sufficiently harmonious to stand without the assistance of disagreeable noise?"

But it will be interesting for our readers to have the opinions of able musicians and medical men, and here are some of them:

"I am convinced that by means of a rational education, assiduous and especially precocious, the imperfections of the ear can be cured and the musical sentiment developed, at least in a certain measure."

"BOURGAILLY-DECOUDRAY."

"The case of Catherine II. was beyond a doubt absolutely of the intellectual order. The absence of the musical sense is more common than is generally believed or admitted by those who suffer from it. I

believe that it is incurable, because the sensations of art are given to us more by the brain and the heart than by the eyes or the ears."

"ALFRED BRUNEAU."

"The auditive faculty does not exist in the same degree in all individuals, and it is not rarely that one meets with men of superior intelligence who have absolutely no musical sense whatever; and, on the other hand, many very common-place individuals are marvelously gifted in this matter."

"Before I came known as a composer I was for a long time professor of music, and among the numerous pupils confided to my care I met with very few indeed who displayed a marked disposition for this art. In the number there were some who were not totally void of the musical instinct, but each one of them appreciated the thing in his own way and grasped only one side of it. For some all music was contained in melody; others liked its rhythm; but the fewest of all took pleasure in the simultaneity of the sounds, the harmony, and the orchestral combinations. But as a rule the ensemble of the art escaped them."

"Therefore, I came to the conclusion that few people possess the necessary aptitudes to find in music a truly artistic enjoyment."

"One might form the category of the individuals upon whom music has more or less influence. In the first place there are those who like every kind of music. After them come those who pretend to like it, those who think they like it, those who wouldn't ask anything better than to like it, those who are indifferent to it, those who dislike it, and finally those who decay it. As we see, variety is not wanting in the category. There are also people, and they are more numerous than one might imagine, who catch in music only the words that are sung. Here upon this point is the testimony of one of my brilliant pupils. 'I quote him literally: The opera that I like best is "Faust" because I understand its language. For instance, I remember this art [and he sang]:

"J'en voudrais bien savoir quel état est jeun homme."

"C'est un grand sage et comment il se nomme."

"But," said I, "that's not an air; it's all one note."

"That's quite possible," said he, "but what a charming note it is! Nobody but Gounod could discover such a note as that."

"It is the innumerable divergencies in the manner of appreciating music that give rise in regard to music works to those extraordinary and ridiculous opinions of which we find sometimes curious examples, even among professional critics, some of whom, with great respect, would be very quick to be harassed if they were asked to hum the air, 'Ah! vous dirai-je, maman?'"

"But, you will ask me, Who are the happy priviledges to whom music reveals itself in its entirety, and to whom it gives complete pleasure? To

this question my answer, without hesitation, is that they are the composers, who will add also that for the most part the music they love best is their own."

"CH. LECOQC."

"One may dislike music for two reasons. First comes the physical reason. Everybody knows the story of the doctor who could not bear music. One day he took it into his head to fill one ear with wax, and then music to him was quite a revelation. The proof became clear that the two ears of the unfortunate man were not constructed in the same manner. I believe the case is very rare."

"But the other and the more frequent cause is of a purely intellectual order. And here the answer may be condensed in this formula, which seems to include them all: There is no disputing tastes and colors. There are many highly intelligent minds that are unable to understand anything of the most luminous pages of the masters; and there are others who, on the contrary discover, in the most obscure marvel, which nobody, and especially the author, ever dreamed of. Among the same people we find some who can't endure the reading of a page of poetry. There are others, too, who in a picture seek above all things the subject, etc. In the effort to reclaim those who by instinct dislike music, all that can be accomplished is to make them endure it, and that can't be done for a longer result."

"By way of conclusion, I will add that within ourselves, all of us, there sleeps a chord which is awakened only under certain influences of music, poetry and art. And, just as no two faces are identically alike in individuals, the sensibility of that chord is infinitely variable. The important thing is to listen to the note when it is sounded."

"MAIRCHAL."

"There are some people who catch sounds precisely, but render them falsely. The reason for this is that their voice responds poorly to their will. In such cases there is patient work to be done by the professor and the pupil. The latter must study with persistence the intervals and distances, and gradually bring the rebellious vocal organ to flexibility. To sing in tune it is necessary that there should be a perpetual correlation between the two organs, the ear and the vocal chords."

"But if the auditive sense is defective, it is very difficult, if not impossible, to cure it. It is a defect in perception, just as in the case of vision. Such is my humble answer to the interesting question of the 'Figure'."

"MARMONTEL."

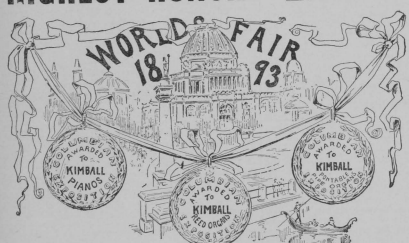
"The number of people for whom music is merely noise far more considerable than is supposed, and those who are afflicted with this 'non-instinct' do not always admit it, like Catherine II."

"In the case of children, careful training might enable them to enjoy certain musical sensations, but with adults the thing seems almost impossible."

"PALADILLE."

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TEACHERS FOR BEGINNERS.

Mr. Louis C. Elson, in a book on "Musical Hums," combats the view which obtains in many minds, that "any child has a hearing ear." It is a fact frequently forgotten, that the child-mind, as being farther removed from that of an adult, is so much the more difficult to reach. It is absolutely necessary for teachers to have some grasp of psychology. This may be acquired through actual experience, or that may be gained by study. Better still, it may be the result of both practical experience and theory. But this fact must impress itself on every teacher, viz., that the greater knowledge of other minds is to be gained very largely on introspective analysis. The teacher has only one mind from which he may gain direct knowledge of mental phenomena. He must know his own. His own thinking itself becomes the object of his thought. The more nearly other minds approximate in culture to his own, the more easily can he communicate with them.

It may be doubted if children are introspective; and, if they are, it is not easy to record the results of their analysis. It happens, then, that the knowledge of child-mind is inferential, and so the more difficult to acquire. It is to be necessary to secure the most skilled teacher for the youngest pupils, the teacher who can best communicate with a mind that is so far from the child, similar to those present in his own mind, are crude and undeveloped. And he has to guard carefully against the presupposition of knowledge of other minds which are entirely absent. A new fact is only of value when it can in some way be brought into connection with past experiences. The teacher's difficulty, then, is to find out what are those past experiences, so that he may bring new features into connection with them. Why is it, then, that our teachers, if one may judge by text-books, almost always begin at the wrong end? It is almost invariably to begin with a definition, whereas the definition is only a way of summing up a large experience.

The scales should be taught before ever the definition of a scale can be of value to the pupil, and though text-books may be admirable for securing success in examination, and though they may be useful after a considerable experience of the subjects with which they deal, yet there is a strong tendency to use them indiscriminately, and at far too early a stage in the pupil's progress. The best teacher is certainly acquainted with the youngest pupils, but it is by no means necessary to secure the best musician.

The question of teaching is not sufficiently considered. Though it does not demand so much knowledge of music to teach music to a child as to an advanced student, it is none the less a greater knowledge of the art of teaching. The two things are quite separate.—*Musical News.*

ABILITY TO SING.

Thousands of persons might learn to sing who never knew that they have voices. The human voice, cultivated to such extent that it can be used comfortably to express emotion in song, is the most precious gift which one can have. Beautiful eyes, evenly complexioned, graceful figure, and all other things which we look upon as desirable, are as nothing to a sweet voice. Do not deny that.

How can one best interest a gathering of cultured guests; how best serve in the home to lighten its care; how best participate in the service of the church; how stately, how dignified, how undenied or crushed lives; how do any thing of higher life better than through voice and music? But a few in each city, country, or household, are well, or are trained for the useful office of singer, in whatever shape that may be. It is said that it is so. Why is it? Because no one tells the possessor of a good voice of his fortune until after he has become absorbed in business, or she has become engrossed in household cares. Every teacher has people, past middle life, come to him for lessons, and who might have been trained to be excellent professionals had they begun study in early life. It is a very sad thought that these people are so precious gifts, nay, the most precious gift, which God gave them.—*Vocalist.*

An Irishman and a musician has made an enormous fortune in Spain, where he at present occupies one of the highest positions. Who would recognize Bill Murphy in His Excellency the Count de Morphi, Private Secretary to the King Alfonso XIII., and Chamberlain to the King Alfonso XIII., and a Grandee of the First Class? This Noble Senor has not lost his love for music, and he is now the great patron of our art in Spain, where he has published a sonata, two overtures and several minor pieces. The Count has also translated from the English into Spanish, Moscheles' "Correspondence of Beethoven."

M. YSAÏE, THE NEW VIOLINIST, A GENIUS WHO DEFILES CRITICISM.

The following interesting criticism of YsaÏe, who is now playing in New York City, was written by St. Louis at Grand Music Hall, December 12th, is taken from *The New York World*: In the world of music late week the violin was certainly king, as that instrument played a leading part in every musical event which took place. And yet, with the exception of one notable event, it was a dull week on the whole, but one that must nevertheless be marked with a white stone, in that it introduced to the American public a really great artist. Yes, M. YsaÏe, who made his first appearance in this country at the first afternoon concert of the Philharmonic Society, at Carnegie Music Hall, on Friday, is from every point of view certainly a great artist in the fullest sense of the term. Not since Weinlaui, who M. YsaÏe recalls not a little to YsaÏe, and whose style, has so great a violinist been heard in this country.

Marteau, delightful and talented player as he is, is to YsaÏe what a child is to a man; what is to sketch, which nevertheless displays genius, is to the finished work of art. Possibly YsaÏe has not the tonal power and magnificence of Weinlaui, but he has everything else. Weinlaui's might not inaptly be termed the Rubinstein of the violin. YsaÏe might be called the Paderewski. Just what M. Thomson lacks, to make the comparison which is almost inevitable, M. YsaÏe possesses to a strongly marked degree, and that is temperament.

From the first moment that his bow touches the strings you feel the influence of his personality, you

Temporarily M. YsaÏe resembles M. Paderewski not a little, for with all his power, passion, and intensity there is, as with M. Paderewski, a delicacy of feeling, a lightness of emotional touch, an intensity and suggestiveness which is almost feminine. Is not this the greatest art secret in combining the attributes of both sexes?

HIS FIRST APPEARANCE.

The two concerts which M. YsaÏe chose to make his first appearance and impression on the American public, Saint Saens' in B minor and Bruch's "Scottish Fantasia," practically a concerto and one of the most effective, well selected, as the best and gave the violinist an opportunity of showing his powers as artist and virtuoso from almost every point of view. The Saint Saens number was brilliantly played, but it was not until the "Scottish Fantasia" was over that the artist stood revealed to all his greatness.

That the audience on Friday afternoon was not slow to realize the fact that a truly great artist had come among them, was shown in the spontaneous and spontaneous applause—which certainly amounted to enthusiasm—with which M. YsaÏe was greeted, enthusiasm which recalled the days of M. Paderewski, and is rare indeed from an audience composed principally of women; but then M. YsaÏe's playing and personality possess that emotional suggestiveness which is so rare in men.

M. YsaÏe is perhaps greater when most romantic, most emotional; in other words, he is even a greater artist than when he is at his best, when he is at his best over his instrument, his emotion seems at times almost to run away with his technique. One will look forward to hearing M. YsaÏe again; such an artist is bound to grow on acquaintance.

THE TEACHER'S EXAMPLE AND VOICE.

If a child can be got to appreciate beautiful music he has within him a powerful and lasting source of pleasure. How shall the teacher excite an admiration for good singing? In many ways; but chiefly, whilst the children are at school, by singing himself. But he has no voice! True perhaps of one in a hundred. For every solitary teacher who has no singing voice there are at least five new ones who make a serious attempt to cultivate the voice they possess. Example is better than precept. If the teacher wishes his children to rightly use their vocal powers in the production of a pure tone, let him show the way by putting himself into a little training for the same purpose. Let him practise a song with the children, and let him sing, and let him prepare a science lesson. Children are the most indulgent of listeners. Proper expression, enunciation, and phrasing will all pass for deficiency in tone. Shouting is ruinous to the singing voice.—*Musical Times.*

MUSIC.

By ARCHBISHOP RYAN.

"God intended music to beautify, to elevate, and to influence even the intellect for good by purifying the imagination and the heart. He it was who, having inspired this glorious art, declared that music should be the highest and the most elevating of the arts; and he it was who, as it were, faint at the gates of heaven; when the chisel should fall from the sculptor's hand on seeing the magnificent work that he had wrought; when the brush of the painter should cast away the brush in view of the glorious coloring beyond the stars; when the poet should breathe no more the song of hope, but should cry eternal fruition; when the architect need no more to build a house with hands in view of the eternal temple of Almighty God, and when the sacred mission of all the other arts shall have been fulfilled—that then glorious music should survive them all, and flying in, as it were, the clouds of heaven, should be the throne of angels; and the architect and the sculptor, and the painter and the poet, should all become for eternity the children of song."

Longfellow's "Hiawatha" has been selected by Dvorak as the theme for his next opera.

The once famous singer, Etelka Gerster, is about to give a series of recitals in the city of Leipzig. Eugene D'Albert, having accepted an invitation to play at a Gewandhaus concert in Leipzig, was asked to submit a list of concertos from which a selection might be made. He promptly forwarded a list of fourteen.

The next singing contest of the National Singschool of North America will take place July 19th, 1896, in Pittsburgh. It is expected that the chorists of the coming event will number fully 12,000 voices.

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MRS. BAUSEMER'S CONCERT.

Mrs. Bausemer's concert at Memorial Hall proved, as expected, a genuine treat, and drew out all the leading musicians. The programme was all that could be desired, and Mrs. Bausemer's playing was such as to leave no room for criticism. Had we the disposition of the programme, we might have given place to a few more modern pieces, like Strindberg's "Valse Caprice," which made a fitting close to a programme that proved Mrs. Bausemer's utter mastery of classic and modern technique.

CITY NOTES.

M. I. Epstein, the distinguished pianist and director of the Beethoven Conservatory of Music, was married to Miss Israel, whose charming address and high culture have been a host of friends in this city, where she has been but a short time. We congratulate the happy couple, and wish them every success.

The popular cantata, "The Triumph of Faith," by Root, will be given at Exposition Entertainment Hall, on Thursday evening, the 6th inst., by a chorus of seventy voices, under the direction of Mr. F. S. Saeger. The soloists will be Miss A. Kalkman, soprano; Miss C. L. Newman, mezzo-soprano; Miss Ruth Flayser, alto; Mr. P. B. Weston, tenor; and Mr. Wm. Porteous, bass. The cantata will be accompanied by Geo. Viesh, pianist; Sig. Sarlie, harpist; and a string quartette, composed of Mr. Louis Mayrer, W. Baumgartel, Valentine Schopp, P. G. Anton and R. Buhl. Mr. Saeger's well-known ability assures a delightful evening.

The Western Musical Amateur Society, under the direction of Miss Mae Ayres Sherry, gave a very interesting musicale recently at 1804 Chouteau Ave. Among the most taking selections were piano solos by Misses Ida Warner, Sylvia Heald, Catherine Lucke and Geneva Reader, the latter a little miss of 13 years; a vocal solo by Miss Sheets, and a vocal solo by Miss Helen Lucke.

The Teacher's Aid Association gave a benefit entertainment at Exposition Music Hall on the 28th ult. Among the chief features were the singing of the Temple Israel choir, composed of Misses Brannon and Dussouchal and Messrs. Helm and Bauer; Delarte movements gracefully executed by the young ladies of the Normal and High Schools under the direction of Mrs. Mary Hogan Ludlow; the popular electro-musical and tea; and piano numbers artistically played by E. R. Kroeger.

Miss Kate Jochum, the pianist and teacher, is kept quite busy with an excellent class of pupils. Miss Jochum receives pupils at her residence, 3505 Lami Street.

MME WILHELMINE RUNGE-JANCKE.

Madame Runge-Jancke was born 1857 in the Russian capital, St. Petersburg. Her father developed in the child very early the love for music and languages. She speaks six languages fluently. At sixteen years of age Wilhelmine Runge was graduated at one of the imperial schools, and there first her voice was discovered. Mademoiselle Bonnet, teacher at the Imperial Conservatory of Music of St. Petersburg, was engaged to conduct the vocal studies of the young girl, after which she was sent to Berlin to study under Professor Gustave Engel, of the Royal Conservatory of Music. During that time her voice and dramatic talent developed so well that the professor thought it best to prepare the young singer for the stage. At the end of the fourth year she signed a contract with Mr. Pollini, then director of the opera house in Hamburg, Germany, for the following roles: Agathe in Freischütz (Weber); The Countess and the Page in Figaro (Mozart); Elsa in Lohengrin; Elizabeth in Tannhäuser; and Senta in Flying Dutchman (Wagner); Gabriele in A Night of Granada (Kreutzer); Page in the Huguenots (Meyerbeer).



Donna Anna and Zerline in Don Juan (Mozart); Marguerite in Faust (Gounod), and others. After very successful appearances in concerts and in opera in the principal cities of Germany and Russia, she married and left for the United States. Madame Runge-Jancke remained for years in New York and Milwaukee, and only some years ago settled in St. Louis, where she held responsible positions at the Forest Park University, Goldbeck and Mary Institutes. All these institutions give her the highest recommendation as a teacher, singer and artist. Madame Runge-Jancke's pleasing personality has won her a host of friends. At present she teaches at the Strassburger Conservatory of Music, and has opened a private studio at 3217 Lucas Avenue.

Mr. Franz Kummel, who has been wandering of late, has resolved definitely to pitch his tent in London. He gave, recently, the first of a series of concerts at St. James' Hall. The programme consisted of orchestral works, and included no fewer than three concertos—Beethoven, Schumann and Saint-Saëns.

CITY NOTES.

Mr. Charles R. Pope went to New York for the purpose of securing a Wagner Festival, under the direction of Damrosch. He pronounces Ysaye, whom he heard, truly great.

Mrs. S. K. Haines, the vocal teacher, is meeting with marked success in her profession. Mrs. Haines was a pupil of T. E. Bristol, of New York, and is specially recommended by Mr. A. G. Robyn. Since coming here her method has been taken advantage of by many professional singers, who have been greatly benefited. Among her pupils is Miss Flora G. Taylor, who sang at the recent Choral Symphony Society Concert. Mrs. Haines provides churches and concerts with professional singers.

An organ recital and musicale was given at Lafayette Park Presbyterian Church on the 27th ult., under the direction of Mr. Louis Hammerstein, who was assisted by Misses Cora E. Taylor, soprano, Vera Schlueter, pianist; Messrs. F. E. Fitzgerald, baritone, and Chas. Kaub, violinist. Mr. Hammerstein selected an admirable programme, and his numbers, as well as the numbers of those assisting him, were a splendid treat to a large attendance.

Miss Nellie Paulding, the pianist and teacher receives pupils at her new address, 3038 Lucas Ave. Miss Paulding is highly qualified for her work, being a graduate of Beethoven Conservatory and pupil of Miss Strong-Stevenson. She may be engaged as accompanist or pianist.

The prominence of the zither among musical instruments proves its popularity. Among its teachers none has met with success equal to that of Mr. Aug. Meyer, who has made the instrument a life-long study and added to it many valuable improvements. Mr. Meyer receives pupils at his residence, 1508 South 12th Street.

Miss Lillian Pike, pianist and teacher, has removed from 2518 Gamble Street to 1815 North Compton Avenue. Miss Pike is one of the most thorough of teachers.

Wesley M. De Voe, the artist, may be found at his studio, in the "Studio" building, 2313 Washington Avenue. Mr. Devoe makes a specialty of portraits in pastel, as well as in oil, crayon and water color, and does magnificent work.

William C. Naro, a son of the late William Naro, is one of the successful teachers of piano and violin. He has a large and progressive class of pupils, and accepts engagements for concerts as pianist or violinist. Mr. Naro may be addressed, box 14, Balmer & Weber's Music House.

Miss Cora J. Fish, teacher of piano, has removed to 3128 School Street. Miss Fish, who is a pupil of Mrs. Nellie Strong Stevenson, is an admirable teacher, and painstaking and thorough in her work.

Miss Flora G. Taylor, who made her first appearance at the Choral Symphony Society and met with the most pronounced success, is a pupil of Mrs. S. K. Haines. Miss Taylor will also sing at the recital to be given at the Lafayette Park Presbyterian Church on the 27th inst.

A musical and literary entertainment was given by the Young Men's Society of the English Evangelical Lutheran Church at 19th and St. Louis Ave., under the direction of P. Robert Klute. The Press Club Quartette, composed of J. B. Shields, P. McGlavin, Arthur D. Weld and Wm. Stender, rendered several beautiful songs. Miss Grace McGee and P. Robert Klute played International Fantasia duet, by Epstein, in a magnificent manner. Mr. Klute's rendition of Rubinstein's "Trout de Cavallerie" was enthusiastically received. The T. Bannan piano which was used was greatly admired for its excellent tone.

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—OR A—

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BROADWAY & PINE.

RUBINSTEIN DEAD.

The Great Russian Pianist Passes Away at Petrohof.

Anton Gregor Rubinstein, the famous Russian pianist and composer, died at Petrohof, on the 20th ult. The cause of his death was heart disease. He was within ten days of 54 years of age.

Rubinstein was born at Wechwojnetz, on the Roumanian frontier, on November 30th, 1836. While yet a child he studied the piano at Moscow under Alexis Villoing. He was an infant phenomenon before that sort of thing had become quite as common as it is nowadays, and made his first public appearance when he was barely eight years of age.

When he was only ten he went to Paris and performed at several concerts, which brought him to the notice of Liszt, who thought highly of his genius.

The next few years of his life were taken up with visits to England, Sweden and Germany. In Berlin he studied composition under Dehn. On the completion of his regular studies he became a teacher, living first in the Prussian capital, then in Vienna.

In 1858 he visited Paris and London, and in 1872-73 he visited the United States. Since 1867 he held no engagements, but spent his time in traveling and composing. Among his operas are: "Dimitri Donaski," "Les Oubliés de Sibériens," "Nero," "Ivan Kalashorikoff," "Le Vengeance," "Tom le Fou," "Les Enfants des Bruyères," "Lalla Rookh," most of which were represented in St. Petersburg, Berlin and Vienna, and some of them in London.

His oratorio "Paradise Lost," and his sacred drama "The Macabees," have frequently been performed. The jubilee of his public service was celebrated in St. Petersburg by a fête on November 18th, 1888. He was ennobled by Czar Alexander II. in 1869, and in 1887 he received from the President of the French Republic the Legion of Honor.

Rubinstein's father had absolutely no musical tastes, and was bitterly disappointed when his son determined to take to the musical career which was to make him honored everywhere.

Rubinstein used to explain his cosmopolitanism by saying that M. Villoing, his first teacher, was a Frenchman by birth, a Russian by adoption, and had received his musical education from John Field, who was an Irishman.

The sorrow of Rubinstein's life, for which boxes full of decorations and the making of big fortunes were no consolation, lay in the fact that there was a big disproportion between his success as a composer and as a pianist.

In this respect he was like Liszt. Tremendous efforts were made by all the leading managers to induce Rubinstein to play another season in his country, but he declined them all, though almost fabulous sums were offered him. He gave as his reasons for his refusal his dislike of sea voyage, his falling health, and also that he no longer cared to play for money.

However, about two years ago, Abbey & Grau got him as far as a preliminary contract, the latter being a piano, and bringing out one of his oratorios on a grand scale, in addition to \$100,000 in cash, but when it came to the final arrangements he backed out.

The death of the great pianist was entirely unexpected, as he had been in apparently good health, and played cards with friends the very evening of the night during which he died.

Some hours after he had retired his wife heard cries from his room, and as she rushed there met Rubinstein, who exclaimed: "Send for a doctor."

"I am choking, choking!"—send for a doctor."

But by the time the doctor came he was dead.

Rubinstein was undoubtedly a great pianist, and his rank was conceded as among the greatest in the world. He mastered every phase of pianism; his velocity was wonderful; his power immense; and his delivery something like a perfect execution. Next written piano music was to him easy of accomplishment. His execution was so perfect, so accurate, so next to his hand, and his grasp of the instrument that of unlimited control. With the mechanical means of interpretation free and unimpeded, the intelligence and the sentiment had full play, so that whatever was in the soul of the player can come out, as

it were, spontaneously. What a magnificent power to possess! How God-like in its attributes! The impression made on the late Henry C. Watson by Rubinstein's playing is well worth recalling at this time, and of more than passing interest will be a perusal of his remarks on Rubinstein's Beethoven playing: "The union of perfect mechanism with high executive power and the gift of outward expression is very rare. Rubinstein possessed the two first in a very high degree, but the latter in a lesser degree. While we recognize an executive agility which could hardly be surpassed, and flashes of fire thought and deep sentiment which fill us with admiration, we are struck by the ease, satisfaction, with the method of interpretation. While admitting that Rubinstein has wonderful executive power, we must at the same time state that his mannerisms are few and numerous. For instance, while his sense of weight and touch is so very fine, as evidenced in the long and finely graduated decelerando in the march from the "Erechtheion of Athens," whenever the left hand has an independent passage the right hand is completely overpowered. The sense of weight

him dash on at headlong speed, and then a sensuous, though still somewhat ferocious, emotion leads him away into a dream-world of transcendental philosophy, vague and shadowy, as such dreams also are; and such contrasts can hardly fail to captivate the ear and throw a glaucous over the mind."

"What we looked for did not find in Rubinstein, is repose—that calm, high, intellectual repose, which is the balance of serene judgment, and from which springs the power to appreciate the high, sharp, great thoughts. It is not difficult, with Beethoven, for instance, to produce great, sudden contrasts, with double 'fs' and double 'fs'; these are but the 'tricks of the trade,' shallow artifices to catch the unwary ear; it needs, beside, an amplitude of executive power, and an impetuous brio, a profound sense of repose, from which spring the high, noble, yet harmoniously tender thoughts, of the great master, and from which should spring those contrasts as the chiaroscuro of the drama."

"With Rubinstein's interpretation of Beethoven, in an executive point of view, we were delighted; in an intelligent point of view, we were disappointed. In his interpretation of his own compositions he can have no rival; and in all he plays there is such a magnificent display of executive ability, such dazzling brilliancy and such excess of power, that everywhere he will excite wonder, and everywhere will be acknowledged as one of the very few great pianists of the day."

Such was the impression made on the mind of the leading metropolitan critic when Rubinstein made his advent among us.

The indisposition which caused M.

Paderewski to avoid the fatigue of a lengthy tour in the United States was not, of course, prevented him from devoting a good deal of time to composition. The new opera, on a national Polish subject, upon which he has been for some time engaged, is now practically finished in outline, although a good deal of the scoring has yet to be done. Still, M. Paderewski intends to put the finishing touches to it in the course of the present year, and, remarks the *London and Provincial Review*, it will probably be brought to its first public hearing in March next at Buda Pesth, under the conductorship of Herr Nikisch, former director of the Imperial Opera.

It appears that the book of "The Queen of Brilliants," in which Lillian Russell is to appear at Abbey's Theatre November 1st, has been entirely re-written. Miss Russell will receive \$1,500 a week; not so bad for a former music hall diva, who four years ago was glad to accept a salary of \$15 a week, which was afterward advanced to \$25, from Tony Pastor. James C. Duff was paying her \$300 a week when she broke her contract with him. The Casino gave her \$500 a week. Henry French coaxed her to the Garden Theatre with a salary of \$800, Chaney & Lederer gave her \$1,000, and now Abbey, Schoeffel & Grau has made a contract with her at the above named terms. Reap while the sunshines, Miss Russell!

If the immortal composer of song, Franz Schubert, can witness what is going on in this world, and compare the enormous fortunes acquired by some of our modern composers, whose mediocrity works have hit the popular taste, to the worldly goods he left behind, he must be thoroughly disgusted. In an archivist at Vienna you can read of his effects and the valuation: Three street coats, three cloth dress suits, ten pantaloons, nine vests, together in value 37 guineas; two pairs of boots, value 2 guineas; two pairs of gloves, value 1 guinea; three shirts, nine neck and handkerchiefs, thirteen pairs of socks, one linen sheet, five pairs of drawers, value 10 guineas; one cover, value 6 guineas; a few old music books, value 10 guineas. The composer of the "Erlking," left absolute nothing. In an archivist at Vienna you can read of 33 guineas. Schubert's songs, with accompaniments of piano, reach nearly 600, of which Goethe's poetry is the greatest benefit to Schubert, the most valuable compositions of church, chamber, concert and parlor music, brought rich reverence to the publishers, and a very many part songs. Schubert's father, who had to defray the expenses of his sickness and death. The father was a poor school teacher in Vienna, who had the care of eight children, and



ANTON GREGOR RUBINSTEIN.

should have suggested a proper balance. This occurred so often that it cannot be used as an exception. His technique varies so much that we must presume, from his truly great powers, he is enabled by his force to discard all rules and to execute in whatever manner he chooses. Sometimes he seems to be scratching or rather claving the keys, and, from what it may, it sometimes renders what he produces each note with a flying blow, making the strings vibrate. At other times, by a different touch, he elicits the most exquisite singularity. The same intention is evident in both cases, but the one is right and the other wrong. It will be conceded by all that in many cases Rubinstein uses too much of his force, which in a star of lesser magnitude would be called thumping, but in his case is considered the result of overwrought excitement. Be what it may, it sometimes renders what passages indistinct. These are, perhaps, as mere specks upon the brightness of the sun; they are, however, facts which cannot be passed by in estimating the position claimed for Rubinstein by the foreign critics.

"Rubinstein is a great player; his fingers can execute whatever he wishes, and his impetuosity is as strong as darkness and light. His playing is wildly emotional; a sort of despairing passion makes

HAPPINESS ENOUGH.

DES GLÜCKES GENUG.

Liszt - Bülow.

Allegretto con molto espressione. $\text{♩} = 96$.

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegretto con molto espressione' with a quarter note equal to 96 beats per minute. The score is divided into six systems, each with a piano (p) and right-hand (RH) part. The first system includes the marking 'simili.' and a 'p' dynamic. The second system includes a 'rit.' marking. The third system includes a 'a tempo.' marking. The fourth system includes a 'Sostenuto.' marking. The fifth system includes a 'cres.' marking. The score concludes with a final cadence. Various fingerings and articulations are indicated throughout the piece.

cres. *rit.* *calando.* *a tempo.*

volante. *simil.* *simil.*

f

f

1559-22

MARGUERITE AT THE SPINNING WHEEL.

GRETCHEN AM SPINNRAD.

Liszt. Bülow.

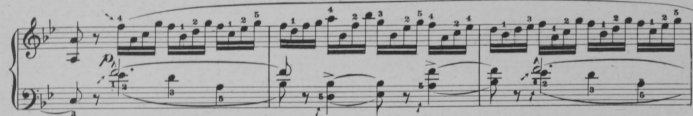
Moderato. $\text{♩} = 68$.

The musical score is presented in six systems, each containing a piano (right hand) and bass (left hand) staff. The piano part is characterized by rapid sixteenth-note passages, often grouped in triplets and runs. The bass part consists of chords and moving lines that support the melody. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Moderato' with a specific tempo of 68 beats per minute.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 1-5). There are also dynamic markings like 'f' (forte) and 'p' (piano). The piece features complex rhythmic patterns, including triplets and sixteenth notes, and a variety of articulations like staccato and accents. The page number '1559 - 22' is visible at the bottom center.



This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major or D-flat minor, and the time signature is 4/4. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings are indicated by numbers 1-5. Dynamic markings such as *cres.* (crescendo), *dim.* (diminuendo), *f* (forte), and *p* (piano) are used throughout. The piece concludes with a double bar line and the number 22.



I THINK OF THEE.

11

ICH DENKE DEIN.

Liszt. Bülow.

Allegro non troppo. $\text{♩} = 92$.



Cantabile.



1559. 22

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doloroso.

dim.

sf.

animato.

1559 - 22

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a 'doloroso.' marking. The second system has a 'dim.' marking. The third system has an 'sf.' marking. The fourth system has an 'animato.' marking. The page number '1559 - 22' is at the bottom.

cresc. *ff* *marcato il basso.*

fff

ritard.

cresc. *f* *dimin.* *p* *pp*

1559 - 22

FLEETING TIME.

Moderato. ♩ = 96.

FLÜCHTIGE ZEIT.

Liszt. Bülow.

The musical score is for a piece titled "Fleeting Time" (Flüchtige Zeit) by Franz Liszt, arranged by Carl Bülow. It is in 2/4 time, key of B-flat major, and marked Moderato (♩ = 96). The score is written for piano with treble and bass staves. The piece begins with a piano introduction marked "p legato". The score is divided into measures, with fingerings and articulations indicated throughout. The piece concludes with a final measure marked "29".



This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piece is characterized by dense, rapid passages with intricate fingerings indicated by numbers 1-5 above or below notes. Dynamic markings include *pp* (pianissimo), *crusc.* (crescendo), *ff* (fortissimo), and *decresc.* (decrescendo). The first system begins with a *pp* marking and a crescendo. The second system features a *ff* marking. The third system includes a *ff con fuoco.* (fortissimo with fire) marking. The fourth system has a *decresc.* marking. The fifth system continues the dense texture. The sixth system concludes the page with a final chord and a fermata. The page number 1559 - 22 is printed at the bottom center.

SURGING OCEAN.

WOGENDES MEER.

Allegro con spirito. 2-ss.

Liszt. Bülow.

The musical score is written for piano in 2/4 time, key of B-flat major. It consists of five systems of music, each with a treble and bass staff. The tempo is 'Allegro con spirito' and the arrangement is for two hands (2-ss). The score includes various musical notations such as chords, sixteenth-note runs, and dynamic markings like 'f' (forte) and 'sf' (sforzando). Fingering numbers (1-5) are provided for many of the notes. The score is arranged in two columns, with the first three systems on the left and the last two on the right.



This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. The first system begins with a forte (*ff*) dynamic and a piano (*p*) dynamic. The second system includes a *brillante.* marking. The third system starts with a *ff sempre.* marking. The fourth system has a measure rest marked with an 8. The fifth system continues the complex rhythmic patterns. The page number 1559 - 22 is printed at the bottom center.

ff *p* *ff* *brillante.* *ff sempre.* 8

1559 - 22

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. The notation is complex, featuring many sixteenth and thirty-second notes, as well as triplets and slurs. Fingerings are indicated by numbers 1-5. The key signature is B-flat major (two flats). The piece includes dynamic markings such as *cresc.* (crescendo) and *ff* (fortissimo). The notation is arranged in six systems, each with a grand staff. The first system has a large slur over the first two measures. The second system has a large slur over the first two measures. The third system has a large slur over the first two measures. The fourth system has a large slur over the first two measures. The fifth system has a large slur over the first two measures. The sixth system has a large slur over the first two measures. The piece ends with a double bar line and a repeat sign.

LITTLE MISCHIEF.

KLEINER WILDFANG.

Notes marked with an arrow (v) must be struck from the wrist.

Otto Anschütz ✓

Moderato ♩ = 92.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a metronome indication of '♩ = 92'. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five systems, each containing a piano (treble) staff and a bass (bass) staff. The piano part features intricate fingerings and slurs, while the bass part provides harmonic support with chords and single notes. Dynamic markings include 'cresc.' (crescendo) and 'mf' (mezzo-forte). The piece ends with a double bar line and a repeat sign, indicating a final cadence.







THE LITTLE MAIDEN.

(DAS KLEINE MÄDCHEN.)

Words by August F. Reipschlaeger.

Music by Louis Conrath.

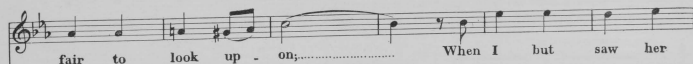
Andante ♩ - 112.



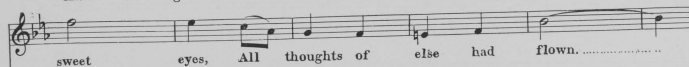
Ich weiss ein klein - es.... Mäd - chen, Gar



lieb - lich an - zu - seh'n..... Nur wie ich schaut' die



Au - - - gen War's schon um mich ge - seh'n.....



Die fun - keln so und lach - en, Und sind gar sehr be -
They spar - kle bright and fond - ly, Speak ten - der - ly and

redt, Ver - rath - en den Ge - dan - ken Eh'
true Be - tray the thought ere word - ed To

er zum Wort er - steht, Er zähl'n der See - le
bid the soul a - dieu, They tell the hearts deep

Inn - res Uns Herz wird mir so nicht Doch
se - crets, En - rapt I feel their spell of

ein - es nur Dich lieb' ich Da - von er - zähl'n sie

this a - lone: "I love thee" A - las! they do not

nicht Doch ein - es nur Dich lieb' ich Da -

tell. Of this a - lone "I love thee," A -

von er - zähl'n sie nicht Doch ein - es nur Dich

las! they do not tell. Of this a - lone "I

lieb' ich Da - von er - zähl'n sie nicht.....

love thee" A - las! they do not tell.....

MR. KENDREE BOYS.

MARCH.

Secondo.

Arnold Pesold

March time. ♩ = 108.

2

ff

p

p

f

1 2

f *ff* *p* *f* *ff*

1568 - 8

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MO KENDREE BOYS.

3

MARCH.

Primo.

Arnold Pesold.

March time ♩ = 108.

ff Trumpets.

molto cresc.

f

f

f

1568 - 8

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Musical notation for a piano piece, labeled "Secondo." and page number "4". The notation is in bass clef and consists of five systems of staves. The first system starts with a forte (*ff*) dynamic. The second system has a mezzo-forte (*mf*) dynamic. The third system has a forte (*f*) dynamic. The fourth system has a mezzo-forte (*mf*) dynamic. The fifth system has a forte (*ff*) dynamic and ends with a "Fine." marking. The notation includes various musical symbols such as notes, rests, and fingerings.

1568 - 8



Secondo.

TRIO.

The bell part is ad lib. To play it, take six glasses and tune them to the following notes: This is done with water, pouring so much in each one until it sounds according to the note it is to represent. The glasses are struck with lit. tile wooden hammers.

BELLS.

TRIO

Primo.

7

BELLS.

It is optional with the performers to sing this chorus or not. When performed at exhibitions this Chorus will produce great effect if sung by the entire vocal class.

CHORUS.

We are *M^c* *Ken* *dree* *boys* *We*
Trombone Solo.

forge *our* *way* *a - long* *M^c*

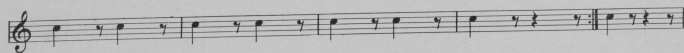
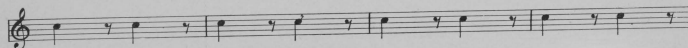
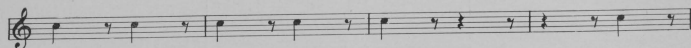
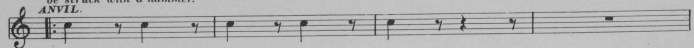
Ken *dree* *col* *lege* *first* *and* *last,* *We*

are *M^c* *Ken* *dree* *boys* *ff*

Repeat from the beginning to Fine.

The anvil part is ad lib. The anvils can easily be represented by flat irons or any solid piece of iron which can be struck with a hammer.

ANVIL.



Repeat from the beginning to Fine.

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GERMANIA THEATRE.

The present season at the Germania Theatre, Fourteenth St. and Lucas Place, proves to be one of the most successful since the founding of a theatre of mimes here in 1848, when the "Robbers" was produced. The ensemble is now so complete that it can produce every kind of drama, from the burlesque to the greatest classical tragedies. Only the lately two powerful artists have been added to the troupe: one of whom, a juvenile lover named Henry Neeb, gave simple testimony of his capabilities as Mortimer in "Mary Stuart." Marie Hardung, an actress whom the public will remember as having been under the direction of Waldemar Bötchel, has recently returned to St. Louis. She made her first appearance Sunday, December 2, in the rôle of "Esmeralda" in the "Hunchback of Notre Dame," when she was enthusiastically received. The assumption then that Hon. Alexander Wurster, the excellent director of the Germania Theatre, selected his company with the view of producing a choice collection of serious drama is fully justified. A large number of these plays have already been presented. Schiller's birthday was again appropriately observed by the production of the author's great tragedy, "Mary Stuart," which has already been mentioned. On Thanksgiving "William Tell," by the same author, was presented. Shakespeare's plays have also been placed in the repertoire; his comedy, "Merchant of Venice," will be produced Wednesday, December 12, and even Hamlet is in preparation. Thursday, December 20, a performance of a unique nature will take place. An actress who has devoted fifty-six years of her life to the stage, namely, Mrs. Amalie Weekes, will give a farewell rendition to her numerous admirers. Mrs. Weekes, though a stage veteran of 74 years, still retains such remarkable youthfulness that she exceeds many a young member of the stage in brightness and vivacity. She will appear in "The Celebrated Woman."

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Miss Bessie Deyo, daughter of Dr. Deyo, of Cabanne Place, is the possessor of a very beautiful voice. She is studying with Mme. Runge-Janke, the vocal teacher, and shows the result of that excellent teacher's work in the refined and artistic manner in which she sings.

The death of Miss Alsey Howard McCoy, contralto of the Grand Avenue Presbyterian Church, was a sad blow to the many friends of the popular singer. Miss Nellie Hale, soprano of the same church, was married in the afternoon of the same day upon which Miss McCoy was buried. Both were from the same town, Bunker Hill, and both were studying under the same teacher, Mr. Robert Nelson.

A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 4th and St. Charles streets. An elegant Ladies Dining Room on second floor, will be delighted with the table and service, which are the best in St. Louis.

The new opera "Jabuka," by Johann Strauss, has just been performed with great success at the theatre An der Wien, Vienna. The scene of the opera is on the frontier between Hungary and Servia, and it is based on an old custom of the Slavonic population of these countries. The youth who wishes to marry a girl presents to her, at the country feast, an apple in which he has put a gold coin. If the young girl accepts the love, she takes a bite of the apple and keeps the coin which it contains, after which the lovers dance together the national dance, the "Kolo." If she rejects him, she returns the apple without having eaten of it. The score is said to contain several charming pieces, a waltz, a quartet, a chorus, and a duet in form of a waltz.

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